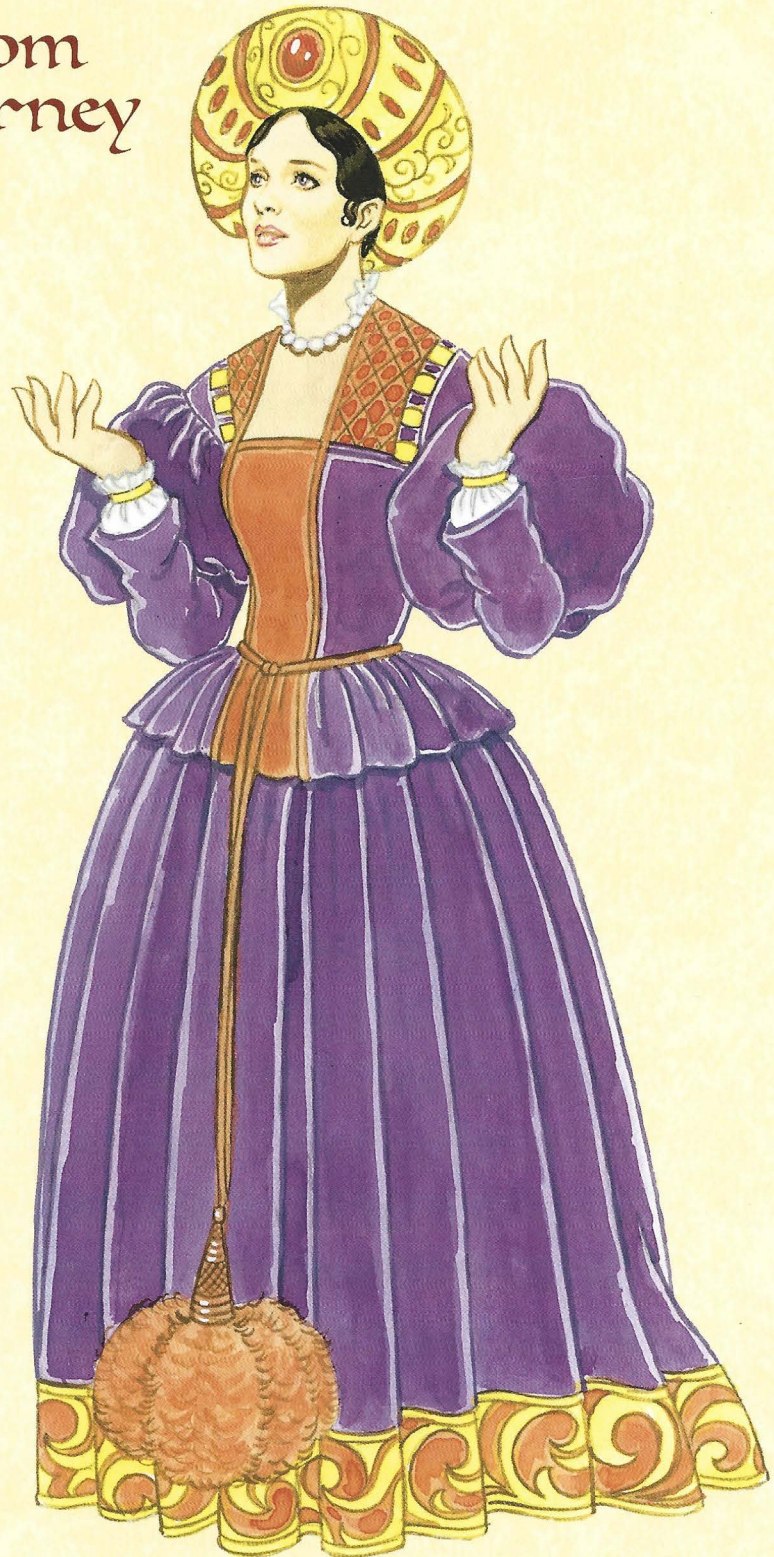


Great Characters from Shakespeare

Paper Dolls

Tom
Tierney



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Tom Tierney

Dover Publications, Inc., Mineola, New York

INTRODUCTION

Creating paper dolls based on Shakespeare's characters has long been a dream of noted artist Tom Tierney. Here, then, are masterful depictions of 30 principal characters from fifteen Shakespeare plays. The costumes represent fashions of Shakespeare's time, as well as those of the medieval age, Renaissance Italy, and ancient Greece and Rome.

William Shakespeare, acknowledged as the greatest English poet and dramatist of all time, was born in 1564 in Stratford-upon-Avon, Warwickshire. At the age of eighteen, he married Ann Hathaway. They had three children, daughter Susanna and twins Judith and Hamnet. By 1592 Shakespeare was a rising young actor and playwright in London with the leading acting company, the Lord Chamberlain's Men, and participated in the founding of the Globe Theatre. In 1610, well known and prosperous, he retired from London to his birthplace, where he lived the life of a country gentleman. He died in 1616.

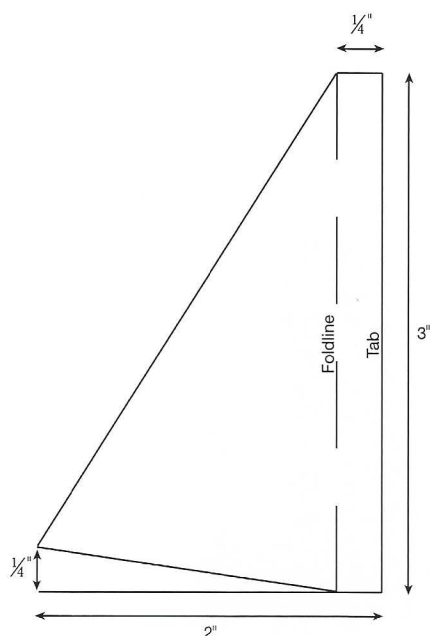
Included in this book are brief notes on the plays mentioned, just to give a general idea of the characters and plots. Reading the plays in their entirety or seeing them performed is a great

pleasure and one which we heartily recommend.

Paper doll enthusiasts can design and make costumes for other characters in the plays to fit the dolls provided in this book. Lay a piece of tracing paper over the doll and draw a costume on the paper. Then make a photocopy of the drawing and color the copy with crayons, watercolors, colored pencils, or another medium of your choice. Finally, cut out the costume and dress the doll.

PLATE 1. The actors, Richard and Elizabeth, are dressed in brief leotards. They cover their hair with wig caps so that they can make their costume changes quickly and easily. Richard holds a makeup sponge, Elizabeth a stick of lip rouge.

PLATE 2. ROMEO AND JULIET. The tragic tale of star-crossed lovers concerns two prominent Venetian families, the Montagues and Capulets, whose members have feuded for many years. Romeo (Ro), a Montague, and Juliet (J), a Capulet, fall in love and secretly marry. Miscommunications and mishaps lead to the tragic deaths of the lovers, but also to a
(continued on inside back cover)



NOTE: To stand the dolls, fold back the white part of each base. From the scraps of the pages left after the dolls have been cut out, cut a brace for each doll, following the diagram. Fold each brace along the fold line indicated in the diagram to form a tab. Center the tab on the back of the doll with the lower edge even with the fold in the base; glue in place.

Copyright

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Bibliographical Note

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International Standard Book Number

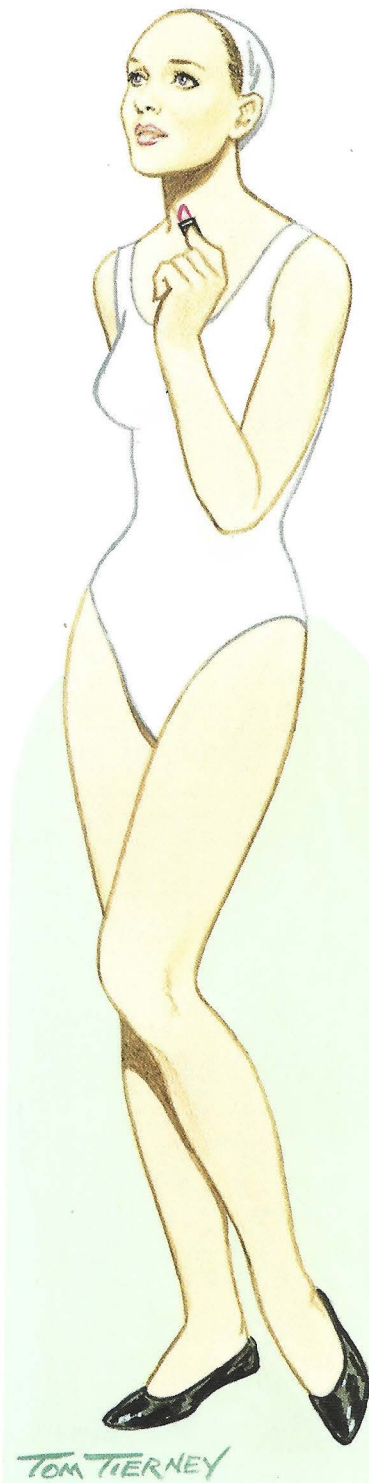
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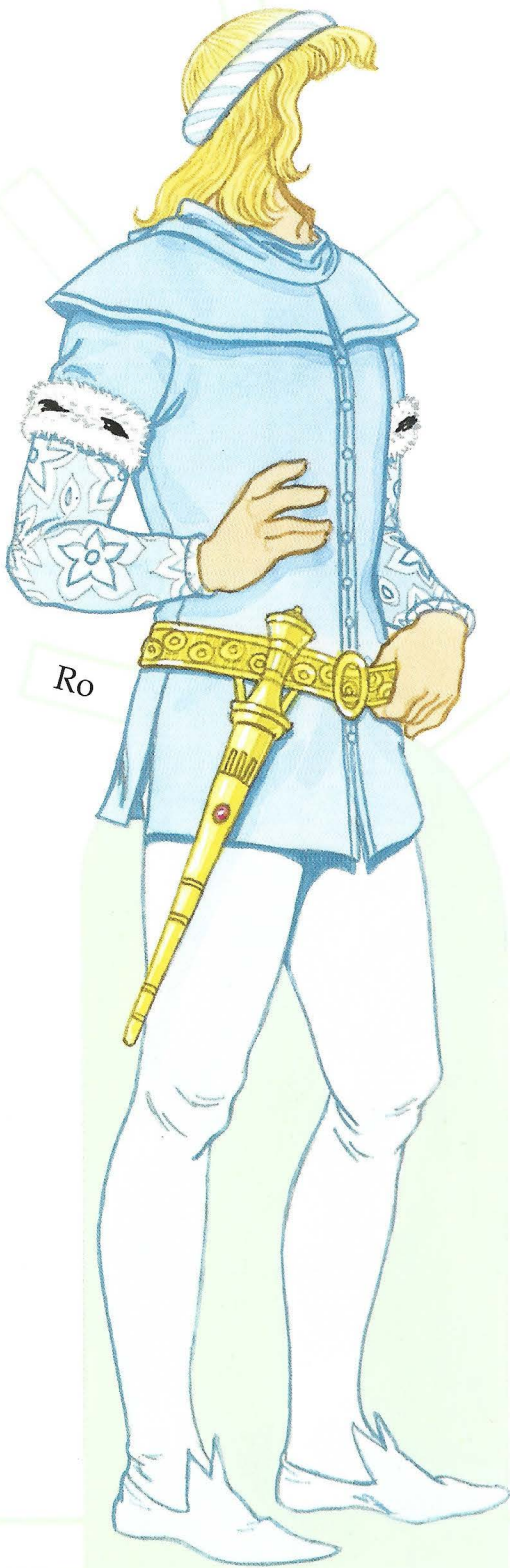
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Richard



Elizabeth



Romeo



Juliet

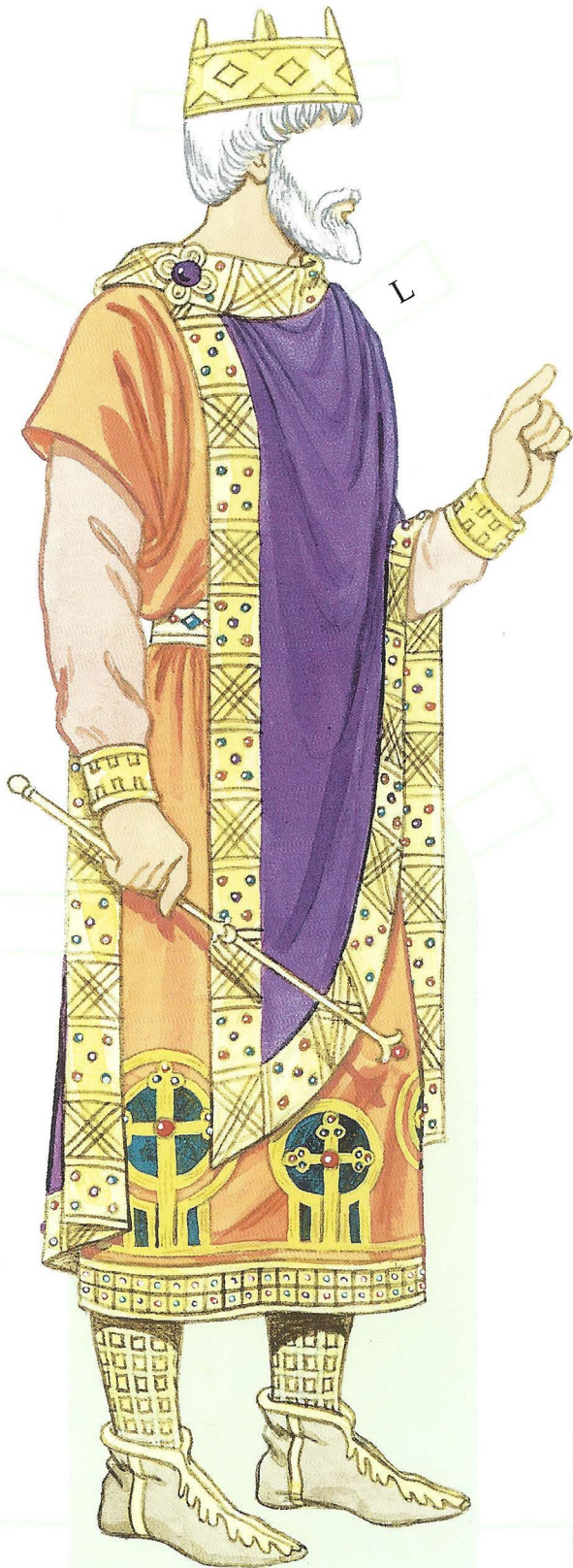
Romeo and Juliet



Prospero



Miranda

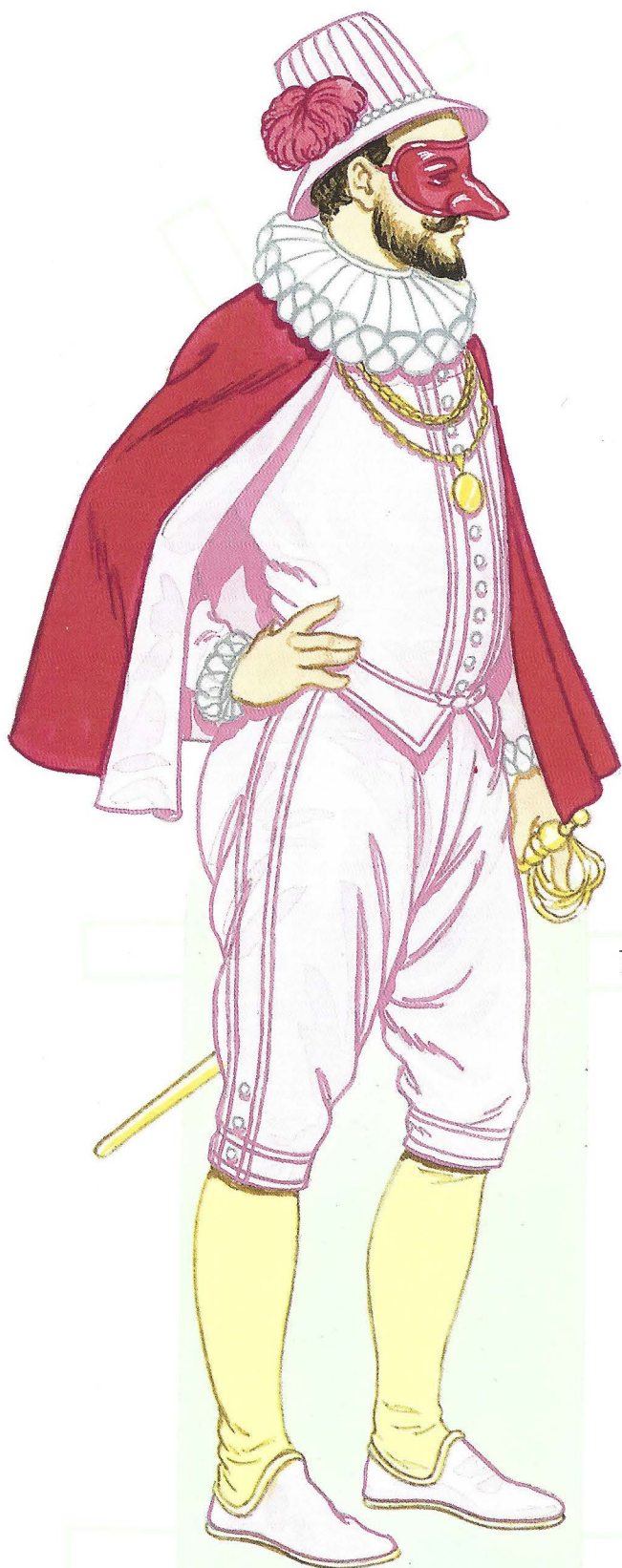


Lear



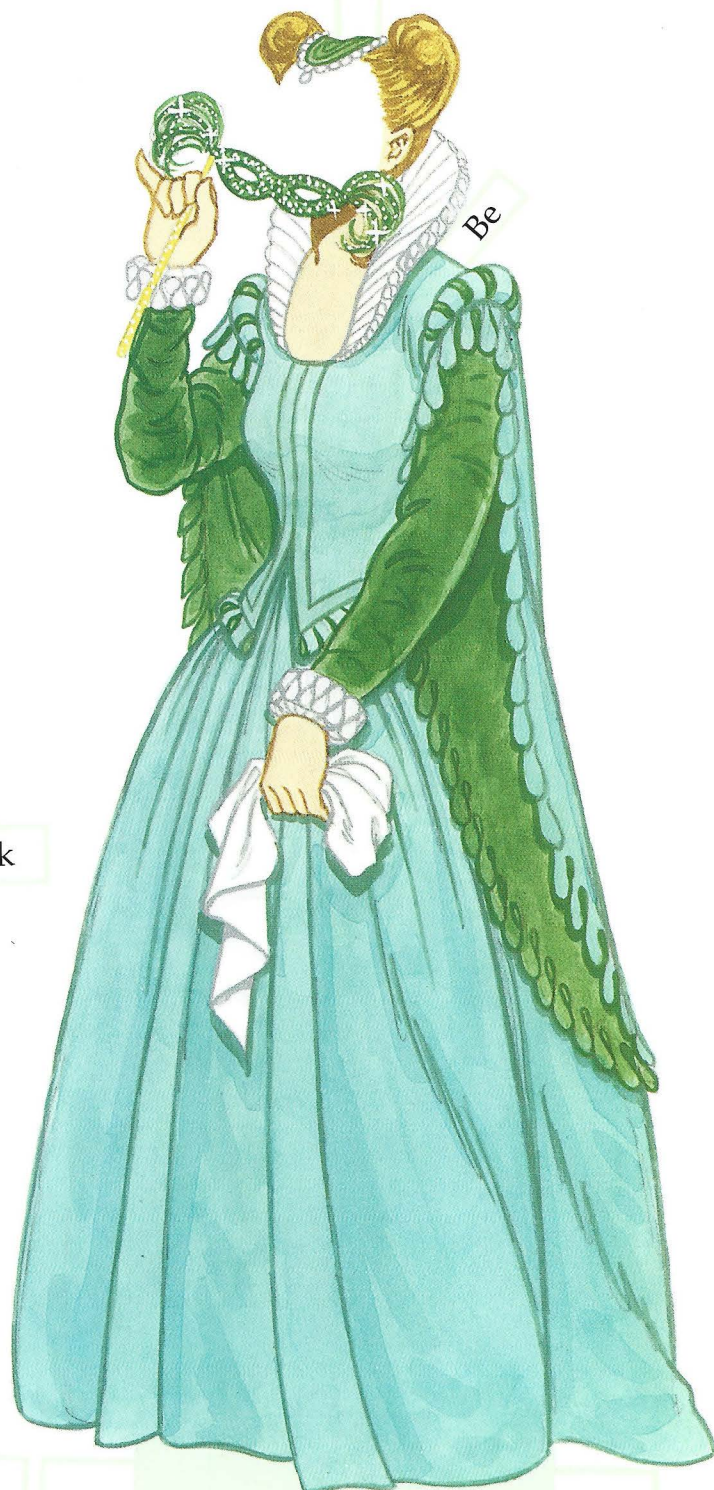
Cordelia

King Lear



Bk

Benedick



Be

Beatrice

Much Ado About Nothing



Oberon



Titania

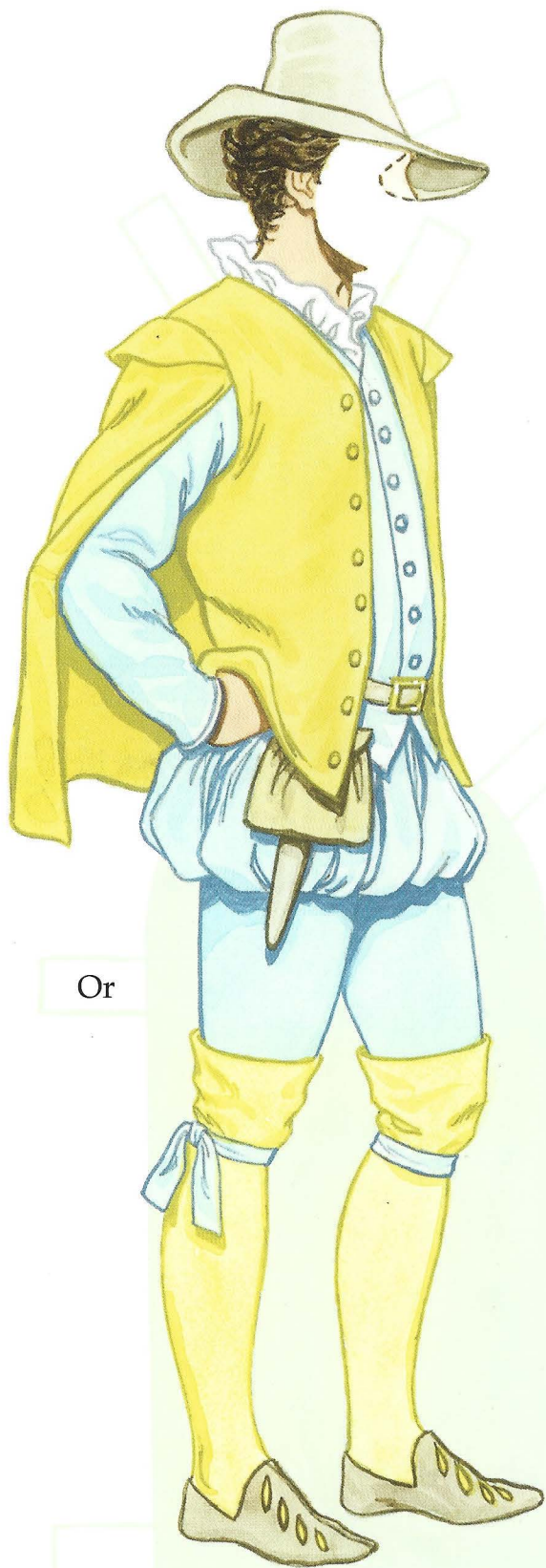
A Midsummer Night's Dream



Shylock



Portia



Or

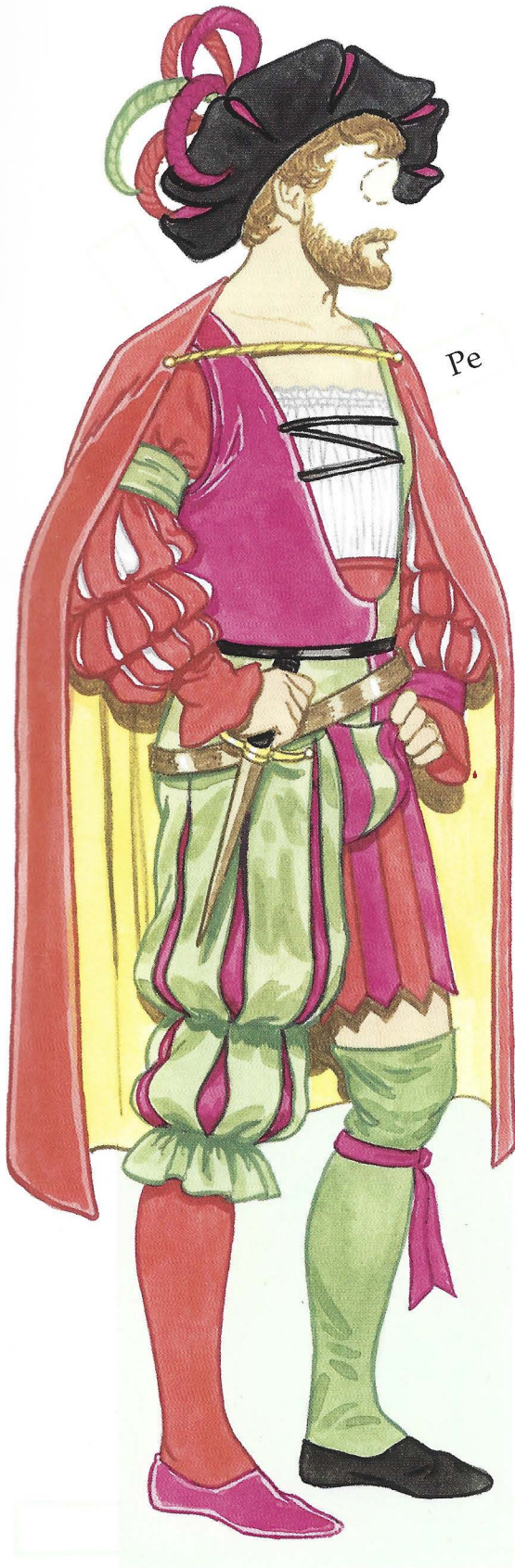
Orlando



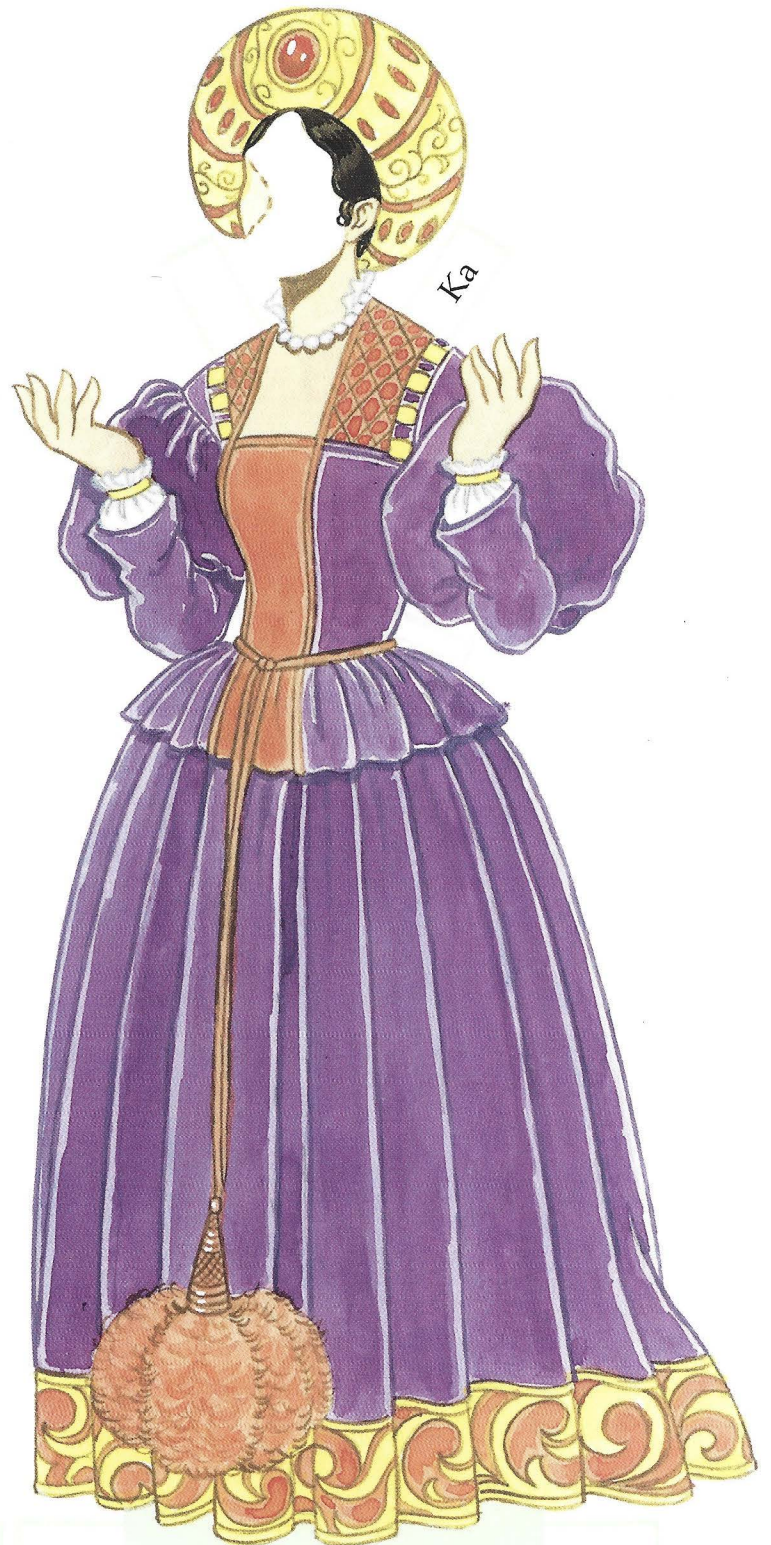
Rd

Rosalind

As You Like It



Petruchio



Katharina

The Taming of the Shrew



Henry V



Katherine

King Henry V



Ma

Macbeth

do not cut out
white space between
arm and body



LM

Lady Macbeth

Macbeth



Richard



Anne

Richard III



Troilus



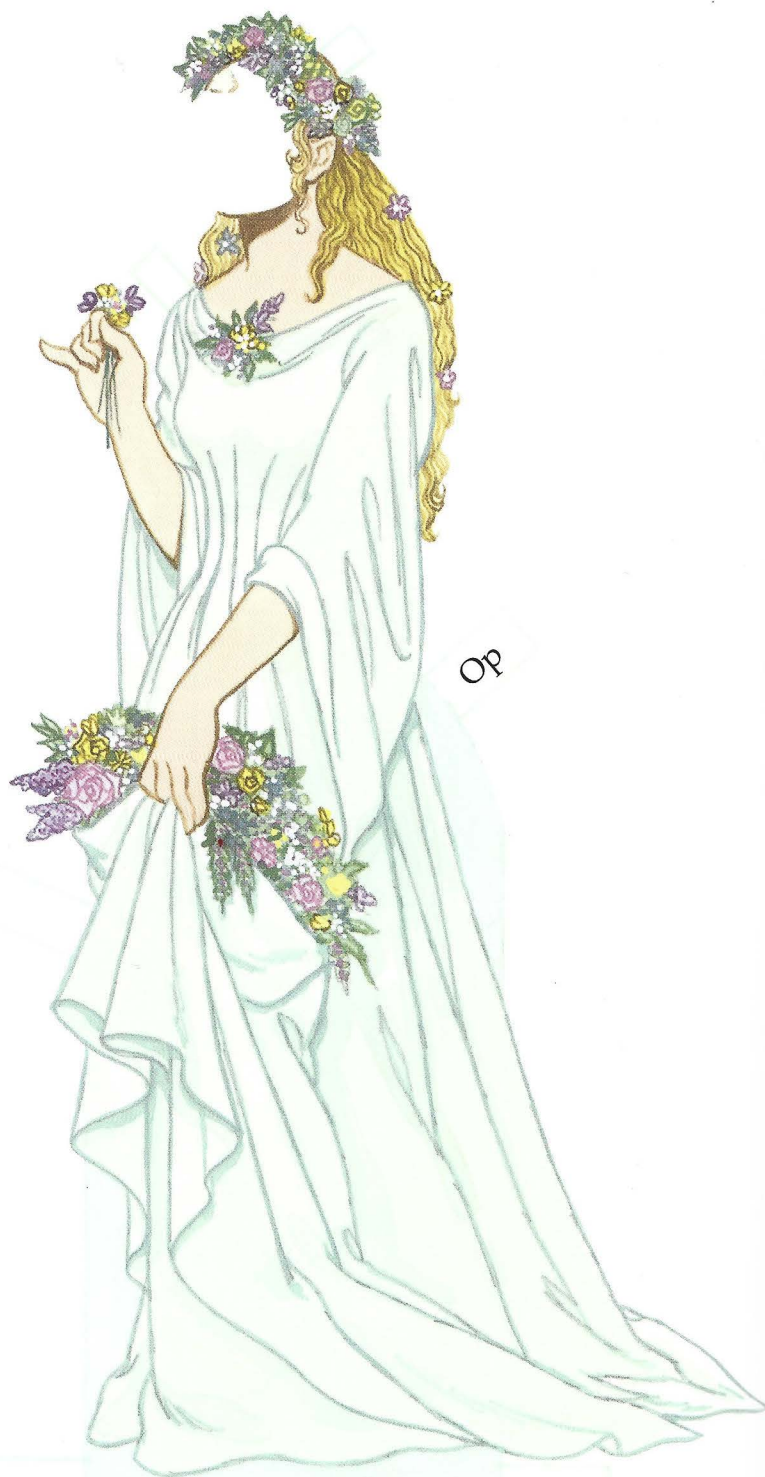
Cressida

Troilus and Cressida



Ha

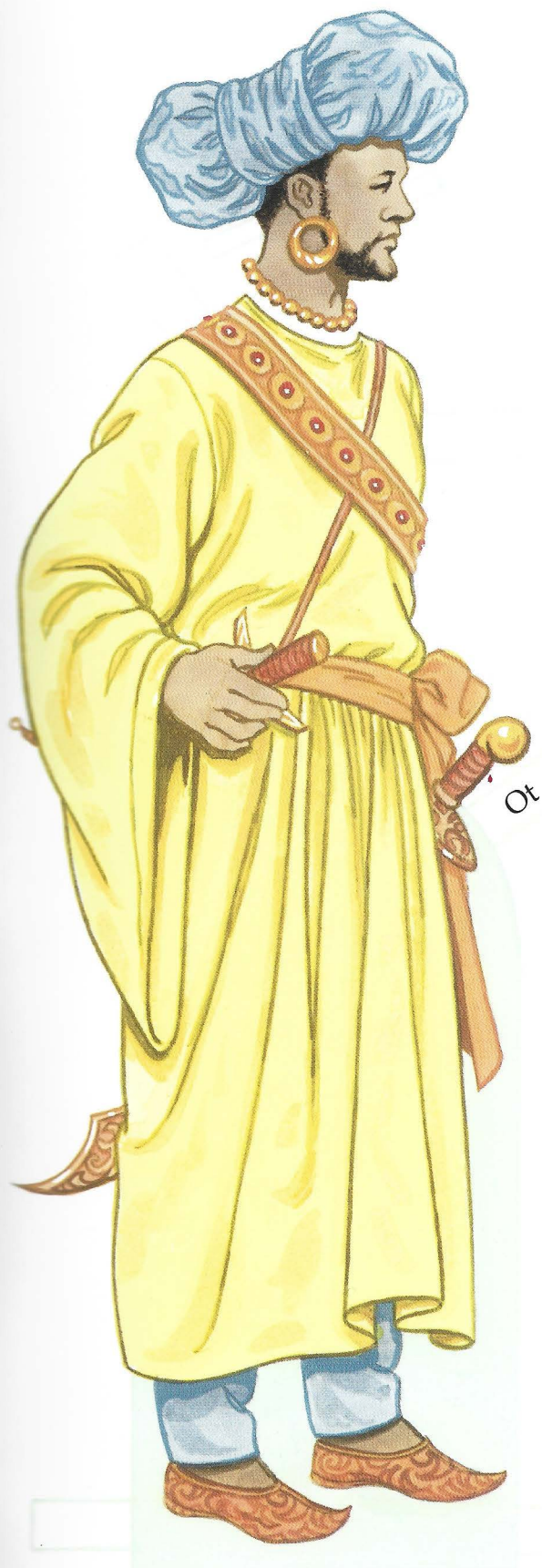
Hamlet



Op

Ophelia

Hamlet

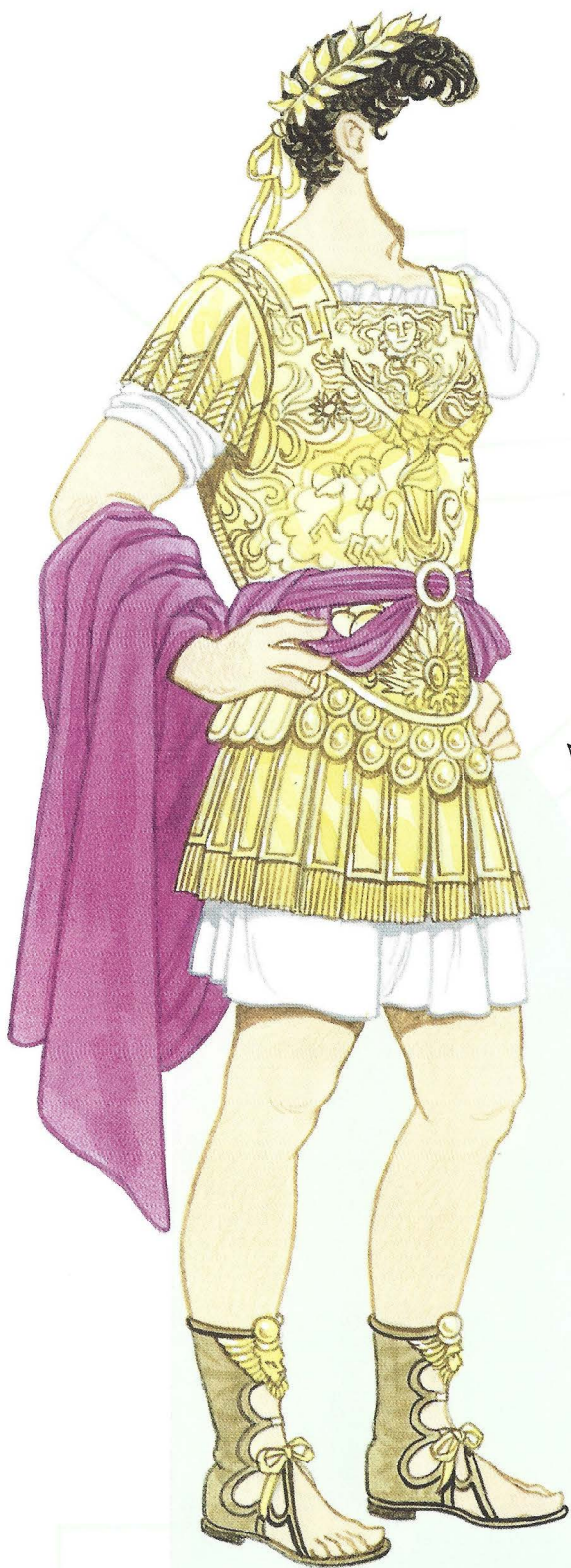


Othello



Desdemona

Othello



do not cut out
white space between
arm and body

At

Mark Antony



Ca

Cleopatra

Antony and Cleopatra

(continued from inside front cover)

vow of peace and reconciliation between the families. Romeo wears a short tunic with fur-trimmed sleeves and a hip girdle, knitted tights, and soft leather shoes. Juliet's dress has a fitted bodice joined to a flowing skirt.

PLATE 3. THE TEMPEST. This romance tells the story of Prospero (Pr), Duke of Milan, who has been stripped of his title by his brother, Antonio, and set adrift with his daughter, Miranda (Mi). The two have been living on an enchanted island for ten years. Through charms and spells, Prospero's kingdom is restored to him and Miranda finds happiness. Here, Prospero wears his magic cloak with "angel" sleeves; Miranda wears a gown of pink silk worn over a coral-sleeved chemise.

PLATE 4. KING LEAR. This tragedy deals with a father's misunderstanding of the true nature of his children's love for him. King Lear (L) divides his kingdom between his two greedy daughters who have flattered him. However, he disinherits Cordelia (Co), his truly loving daughter, because he misinterprets the restrained manner in which she expresses her devotion. Too late, Lear understands how he has wronged Cordelia. Lear wears opulent jeweled embroidery on his belted tunic and mantle. Cordelia is dressed in a subtly shaded V-neck gown, worn under a fur-lined mantle.

PLATE 5. MUCH ADO ABOUT NOTHING. This comedy set in 13th-century Italy concerns the fortunes of two couples—Hero and Claudio and Beatrice (Be) and Benedick (Bk). The story includes a conspiracy to bring the decidedly unromantic Beatrice and Benedick together, and a plot to discredit Hero. Hero is proved innocent, and the fortunes of the two couples are sealed. Beatrice and Benedick are shown dressed for the masked ball in Act II. Benedick wears a doublet over knee-length breeches, a short cloak, and a tall plumed hat. Beatrice wears a gown with a low-cut bodice, full skirt, and padded, scalloped "false" sleeves. Both wear matching ruffs and cuffs.

PLATE 6. A MIDSUMMER NIGHT'S DREAM. This romantic comedy set in ancient Athens begins with plans for the wedding celebration of Theseus, duke of Athens, and Hippolyta, queen of the Amazons. Puck, the fairy king Oberon's page, liberally dispenses "fairy juice" to make other romantic matches, with comic results. Here, Oberon (Ob) wears an immense ruff atop a full-sleeved doublet; Titania (Ti) wears a low-cut bodice with a huge wired collar and a French "wheel" farthingale (hooped skirt).

PLATE 7. THE MERCHANT OF VENICE. In this comedy with tragic overtones, Antonio obtains a loan for a friend from the moneylender Shylock (S), who vows to cut a pound of flesh from Antonio's body if the nobleman cannot repay the loan in three months. When Antonio defaults, Shylock demands his payment. The play's heroine, Portia (Po), disguises herself as a lawyer and skillfully pleads for mercy for Antonio in court. The judgment favors Antonio; Shylock is punished. Two marriages are then celebrated. Shylock wears an ankle-length long-sleeved tunic and leather boots; Portia is dressed in a lawyer's garment, accented by the exposed crimson bodice of her gown, crimson hat, and slashed slippers.

PLATE 8. AS YOU LIKE IT. This comedy concerns the restoration to the throne of the rightful duke, who has been banished to the Forest of Arden by his usurping brother, Frederick. Rosalind, the rightful duke's daughter, is also banished; she and Celia, Frederick's daughter, go to the forest to live, disguised. The youth Orlando (Or) has fallen in love with Rosalind (Rd) at court and unknowingly confides his love to the disguised maiden. At last, the rightful duke is restored to power, a double wedding takes place, and the wicked are reformed. Rosalind is shown here disguised as the shepherd boy Ganymede. Both Rosalind and Orlando wear fitted doublets, capes, and soft leather shoes slashed both for decoration and comfort.

PLATE 9. THE TAMING OF THE SHREW. In this comedy, the rich Baptista insists on finding a husband for his elder daughter, sharp-tongued Katharina (Ka), before allowing his gentle younger daughter Bianca to marry. Petruchio (Pe), a suitor in search of a rich wife, courts and weds Katharina and in a battle of wits and stratagems succeeds in "taming" her. Both learn to be good and considerate spouses. Petruchio's intentionally ridiculous wedding costume consists of parti-colored tunic,

breeches, and tights, and slash-and-puff sleeves. Katharina's luxurious gown has a fitted bodice with huge puffed sleeves.

PLATE 10. HENRY V. This history play, set in early 15th-century England and France, concerns Henry V's decision to pursue his claim to the French throne. Henry (He) invades France and ultimately wins the decisive battle of Agincourt, against all odds. As one of his terms for peace, Henry demands marriage to Katherine (Ke), the beautiful daughter of King Charles. Here, Henry V wears a surcoat over his armored leggings. Katherine is dressed in a velvet gown with ermine trim and a wimple with a wired veil.

PLATE 11. MACBETH. This historical tragedy set in 11th-century Scotland tells of unbridled ambition leading to murder. Macbeth (Ma) and his wife assassinate King Duncan and usurp his throne, fulfilling the prophecies of three witches who appear at the play's start. Guilt and fear drive Lady Macbeth mad, and her husband meets his death in a battle with Macduff, a Scottish nobleman. Macbeth wears upper body armor, a plaid kilt and cape, cross-gartered stockings, and soft leather shoes. Lady Macbeth (LM) wears a fitted gown; her girdle matches the edging on her full mantle.

PLATE 12. RICHARD III. This tragic history play chronicles the attempts of the hunchbacked brother of King Edward IV to gain the throne. Richard (Ri) marries the Lady Anne (An) to strengthen his claim, disposing of those in his way (including Anne's husband, the Prince of Wales). The villainous Richard wears the clothing of a scholar or cleric; his doomed wife, Anne, is dressed in a plain gown with a shoulder cape.

PLATE 13. TROILUS AND CRESSIDA. In this history-tragedy, the gallant Trojan Troilus (Tr) and the beautiful Cressida (Cr) pledge their love during the Trojan War. After Cressida is exchanged for a Trojan prisoner of war, she enters into a liaison with the Greek commander who escorts her to the enemy camp. The play concludes with the vengeful slaughter of the Trojan warrior Hector by the Greek Achilles. Troilus wears molded leather armor over a soft linen tunic. Cressida wears a sheer *peplos* (shawl worn by women in ancient Greece) under a red *himation* (cloak worn draped around the body in ancient Greece) embroidered in gold.

PLATE 14. HAMLET. In this great tragedy, Hamlet (Ha), the prince of Denmark, grieves over the sudden death of his father. The late king's ghost appears, revealing to Hamlet the shocking truth that his own brother (the king's) murdered him and married Hamlet's mother (the queen). Hamlet must avenge this heinous crime but is mired in hesitation. He finally avenges his father's death, but he loses his love, Ophelia (Op), and suffers a tragic end. Here, the ill-fated prince wears a solemn short black tunic; Ophelia is dressed in a chemise, or nightdress, wearing flowers and giving others away in her madness.

PLATE 15. OTHELLO. The officer Iago, passed over for promotion in Othello's Venetian forces, plots revenge. He persuades Othello (Ot) that his virtuous wife, Desdemona (De), has been unfaithful; ultimately, Othello's jealousy leads him to murder Desdemona. Othello takes his own life when he discovers Iago's treacherous manipulations and his wife's innocence. Othello wears a full-sleeved robe with slippers and a turban in the Moorish style. Desdemona wears a brocaded gown with a fitted bodice and beribboned "finestrella" sleeves.

PLATE 16. ANTONY AND CLEOPATRA. This historical tragedy chronicles the downfall of Mark Antony (At), one of three rulers of the Roman empire following the death of Julius Caesar. Abandoning his wife and his responsibilities to Rome, Antony devotes himself to Cleopatra (Ca), the queen of Egypt. After being betrayed by her—both in love and battle—he mortally wounds himself and dies in her arms. Shamed in her defeat and remorseful over Antony's death, Cleopatra also takes her own life. Cleopatra is dressed in a sheer gauze robe, draped skirt, and jeweled collar and belt. She carries the royal crook, or staff (at right), and flail (whip).

NOTE: Each costume is labeled with an abbreviation to indicate the character for which it is used (e.g., "Ro" for Romeo). The abbreviations are explained in the synopses.

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Romeo and Juliet, Hamlet and Ophelia, Othello and Desdemona, Antony and Cleopatra, together with memorable characters from eleven other plays by William Shakespeare, spring vividly to life in this charmingly rendered paper doll collection.

Two dolls, Richard and Elizabeth, are accompanied by a wardrobe of 30 elaborately designed period costumes for the characters mentioned above, as well as for Petruchio and Katharina in *The Taming of the Shrew*, Oberon and Titania in *A Midsummer Night's Dream*, Prospero and Miranda in *The Tempest*, Beatrice and Benedick in *Much Ado About Nothing*, Portia and Shylock in *The Merchant of Venice*, and others. Tights and doublets, floor-length robes, capes, ruffled collars, and tartans are included among the gentlemen's costumes; while flowing medieval garments, elegant fur-trimmed gowns, classically draped Greek costumes, and other outfits comprise the ladies' wardrobes.

An excellent way to introduce youngsters to Shakespeare and the immortal characters created by the Bard, these charming dolls and meticulously detailed costumes will be welcomed by collectors and anyone fascinated by the Elizabethan era. Brief synopses of the plays are included.

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